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# The Classical Weekly

Published weekly, on Mondays, except in weeks in which there is a legal or a School holiday, from October 1 to May 31, at Barnard College, New York City. Subscription price, \$2.00 per volume.  
Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on June 28, 1918.

VOL. XII, No. 19

MONDAY, MARCH 17, 1919

WHOLE No. 333

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Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on June 28, 1918.

VOL. XII

NEW YORK, MARCH 17, 1919

No. 19

## THE FUNCTIONS OF REPETITION IN LATIN POETRY

(Concluded from page 142)

(k) There are a great many so-called figures of speech which involve repetition in various forms<sup>11</sup>.

(1) Gemination<sup>12</sup>. This is the simplest form of repetition, consisting of the use of a word twice in the phrase or clause, without change of form, and with no intervening words. When used to gain a special rhetorical effect, this figure is most frequently known as epizeuxis. Some examples follow:

Vergil, Aeneid 2.701:

Iam iam nulla mora est; sequor et qua ducitis adsum.

Horace, Carm. 4.1.2:

rursus bella moves? Parce, precor, precor.

Epodes 14.6:

deus, deus nam me vetat<sup>13</sup>.

(2) Anadiplosis. In this figure, a word at the end of a clause, a sentence, or a line is repeated (and emphasized) at the beginning of the following clause, sentence, or line. This figure is sometimes called anastrophe or epanastrophe. Recurring epanastrophe is known as epiploce<sup>14</sup>.

Vergil, Bucolics 8.55-56:

certent et cygnis ululae; sit Tityrus

Orpheus,

Orpheus in silvis inter delphinas Arion.

Ovid, Met. 6.273:

Heu quantum haec Niobe Niobe distabat ab illa!

Martial 1.76:

Dimidium donare Lino quam credere totum

qui mavolt mavolt perdere dimidium<sup>15</sup>.

(3) Epanadiplosis is the repetition of a word or words at the beginning and the end of a clause, line, or sentence. Symploce, the

repetition of a word at the beginning and at the end of several successive clauses, lines, or sentences, is, it will be seen, but an expansion of epanadiplosis.

Martial 2.43.1, 16 (first and last lines of the epigram):

Κοινὰ φίλων haec sunt, haec sunt tua, Candide, κοινὰ.

Das nihil et dicis, Candide, κοινὰ φίλων?

Pervigilium Veneris 1, 8, 12, etc.:

Cras amet qui numquam amavit quique amavit cras amet!

Ennius, Annales 117:

Quirine pater veneror Horamque Quirini<sup>16</sup>.

(4) Anaphora<sup>17</sup>, the repetition of a word or words at the beginning of two or more successive clauses, lines, or sentences. This figure is occasionally called epibole.

Prudentius, Hymnus Omni Hora 22<sup>18</sup>:

Psallite altitudo caeli, psallite omnes angeli.

Propertius 3.20.41-44:

Vidistis pleno teneram candore puellam, vidistis fuscum: ducit uterque color.

Vidistis quandam Argiva prodire figura, vidistis nostras: utraque forma rapit.

Martial 10.35.11-12:

nullam dixerit esse nequiores, nullam dixerit esse sanctiores<sup>19</sup>.

Horace, Carm. 3.3.65-68:

Ter si resurgat murus aeneas auctore Phoebus, ter pereat meis excisus Argivis, ter uxor capta virum puerosque ploret<sup>20</sup>.

(5) Antistrophe, the opposite of anaphora, is a figure in which a word is repeated at the end of two or more successive clauses, lines, or sentences. This figure is also called epistrophe and sometimes homoeoteleuton (the latter word is at times used to designate that figure in which two or more

<sup>11</sup>Repetition, 7-8.

<sup>12</sup>Compare above, note 5.

<sup>13</sup>Innumerable instances of gemination and epizeuxis can be cited from Latin poetry, and from Greek and modern poetry, as well. See, in this connection, abstract of paper entitled Gemination in Terence, by Professor Eva Johnston, Proceedings of the American Philological Association 36 (1906), xlv.

<sup>14</sup>Martial 9.97 is a fine example of this very rare figure (compare below, note 72).

<sup>15</sup>Compare also Vergil, Aeneid 4.312-313, Bucolics 9.47-48; Catullus 61.8-9, 64.26-27, 285-286; Lucilius (Marx) 29-30; Juvenal 3.158; Ovid, Met. 2.284, 6.245-246; Theocritus 1.29-30.

<sup>16</sup>See also Catullus 45.1-2; Persius 3.88-89; Statius, Silvae 1.2.33-34; Seneca, Medea 922-923; Martial 1.32, 2.58; Vergil, Bucolics 4.24-25; Theocritus 15.1.

<sup>17</sup>See The Use of Anaphora in the Amplification of a General Truth, by Dr. W. H. Palmer (New Haven, 1915); also the same author's Anaphora, its Origin and Use, Washington University Studies, Vol. 5, Humanistic Series No. 1, pages 51-66 (1917).

<sup>18</sup>Nearly all repetition in Prudentius takes the form of anaphora.

<sup>19</sup>Compare Professor Post's note ad loc.

<sup>20</sup>Compare also Ausonius, Mosella 355-356; Martial 1.109.1-5, 4.39.3-5, 5.24; Lucilius 992-994; Lucan, Pharsalia 3.157-158; Juvenal 7.223; Horace, Carm. 1.19.5-7, 2.4.4-5, Serm. 1.10.71-72; Ovid, Met. 5.341-343, Fasti 1.67-69; Homer, Iliad 1.256-267; Anacreontics 2.3-4.

closely related words have the same ending).

Seneca, *Medea* 504-505:

IAS. Ingrata vita est cuius acceptae pudet.

MED. Retinenda non est cuius acceptae pudet.

Plautus, *Most.* 273:

. . . Quia ecastor mulier recte olet, ubi nil olet<sup>41</sup>.

Persius 1.45-47:

non ego, cum scribo, si forte quid aptius exit,

quando hoc rara avis est, si quid tamen aptius exit, laudari metuum. . .

Juvenal 13.33-34:

Sportula? dic, senior bulla dignissime, nescis, quas habeat veneres aliena pecunia? nescis. . . ?<sup>42</sup>

- (6) Epanalepsis, the resumption or repetition of a word or clause after other words or clauses have intervened.

Juvenal 7.146-147:

Quando licet Basilo flentem producere matrem?

Quis bene dicentem Basilum ferat? . . .

8.5-7:

Corvinum et Galbam auriculis nasoque carentem?

Quis fructus, generis tabula iactare capaci Corvinum, posthac multa contingere virga?<sup>43</sup>

Vergil, *Aeneid* 2.162-163, 169-170:

Omnis spes Danaum et coepti fiducia belli

Palladis auxiliis semper stetit. . .

ex illo fluere ac retro sublapsa referri spes Danaum, fractae vires, aversa deae mens.

4.247-248:

Atlantis duri, caelum qui vertice fulcit, Atlantis, cinctum adsidue cui nubibus atris<sup>44</sup>. . .

- (7) Antimetabole, repetition in which words or ideas appear in inverse order (compare chiasmus, below).

Catullus 94.1:

Mentula moechatur. Moechatur mentula certe.

<sup>41</sup>Compare Martial 6.55.4-5.

<sup>42</sup>Compare also Horace, *Serm.* 1.6.45-46, *Carm.* 4.2.49-50; Catullus 8.11-12; Juvenal 4.35-36; Lucretius 1.66-67; Martial 3.18; Persius 2.9-10; Sophocles, *Oed. Col.* 1000, 1003, 1004; Antigone 624-625; Philoctetes 878-879.

<sup>43</sup>Some editors bracket lines 6-8 of this satire. One reason, as stated by Pearson and Strong, is that "The repetition of Corvinus's name seems harsh". I agree with that judgment; but if we were to rule out all the lines of Juvenal in which inartistic iteration (see below, page 149, under c) occurs, a great many lines would go (Repetition, 37).

<sup>44</sup>Compare also Vergil, *Aeneid* 3.209-210, 4.25-26, 73-75; Statius, *Silvae* 1.5.48-49; Propertius 2.3.19, 22, 4.1.63-64; Ovid, *Met.* 1.556, 4.142-146; Lucretius 6.299-300; Juvenal 7.134-135; Horace, *Serm.* 1.10.1-2, *Carm.* 1.3.27-29; Ausonius, *Mosella* 196-197; Milton, *Paradise Lost* 1.678-680.

Persius 1.87:

laudatur: "Bellum hoc!" Hoc bellum? an, Romule, ceves?

Martial 8.24.6:

non facit ille: qui rogat, ille facit.

Juvenal 12.111:

nulla igitur mora per Novium, mora nulla per Histrum<sup>45</sup>.

- (8) Chiasmus is a figure wherein a second and corresponding (not necessarily identical) set of words is stated in inverse order to that of the first set.

Ovid, *Heroides* 5.29-32:

"Cum Paris Oenone poterit spirare relicta, ad fontem Xanthi versa recurret aqua".

Xanthē, retro propera, versaeque recurrere lymphae!

Sustinet Oenonen deseruisse Paris.

Pervigilium Veneris 91-92:

Perdidi Musam tacendo nec me Phoebus respicit.

Sic Amyclas cum tacerent perdidit silentium.

Ennius, *Annales* 177:

Navus repertus homo Graio patre Graius homo rex.

Horace, *Carm.* 3.5.18-22:

"Signa ego Punicis adfixa delubris et arma militibus sine caede", dixit, "derepta vidi; vidi ego civium retorta tergo brachia libero. . . ."<sup>46</sup>

- (9) Traductio. Here a leading word is repeated from clause to clause, usually in different forms. Only one example will be quoted in extenso.

Lucretius<sup>47</sup> 3.580, 585, 587, 590:

Denique cum corpus nequeat perferre animai

conciderit corpus, penitus quia mota loco sunt

perque viarum omnis flexus, in corpore qui sunt

et prius esse sibi distractam corpore in ipso,

ire foras animam incolumem de corpore toto<sup>48</sup>.

Forms of *corpus* occur also in 594, 601, 603, 608.

<sup>45</sup>Compare also Martial 2.5.7-8; Catullus 42.11-12, 58.1-2, 62.69-70, 63.12-13; Vergil, *Bucolics* 1.1, 4 (*Tityre, tu . . . tu, Tityre!*); Ovid, *Met.* 1.481-482; Propertius 4.9.67-68; Anacreontics 8.5-9; Hugo, *Le Voile* 10-11, *Attente* 13-14.

<sup>46</sup>Compare also Juvenal 7.197-198; Terence, *Phormio* 414-416; Lucretius 4.1259; Martial 1.47; Ovid, *Met.* 3.446; Tristia 1.3.85-86. Milton, *Paradise Lost* 2.559-560, may be cited here.

<sup>47</sup>Repetition, 14.

<sup>48</sup>Compare also Lucretius 1.688-691, 2.54-59, 4.418-459 (forms of *viden*, note *tuentur* in 534, used apparently for variety), 4.1257-1261, 6.175-214, 1255-1286; Lucilius 1326-1333; Ausonius, *Gryphus Ternarii Numeri*; Prudentius, *Apotheosis*.



- (10) Tautology. This figure finds its natural position under the head of careless and inartistic repetition, and it will be discussed and illustrated there (page 149).

- (11) Paronomasia—play on words.

Terence, *Phormio* 298-299:

DE. Qua ratione inopem potius ducebat domum?

GE. Non ratio, verum argentum deerat. . . .

Plautus<sup>49</sup>, *Captivi* 577-578:

AR. Quid ais, furcifer? tun te gnatum memoras liberum?

TY. Non equidem me Liberum, sed Philocratem esse aio. . . .

The following verses are to be seen on a tomb in Gadstrow Priory, Oxfordshire, England:

Hic iacet in tomba  
Rosa mundi non Rosamunda.  
Non redolet sed dolet,  
quae redolere solet<sup>50</sup>.

- (12) Polypoton, the repetition of a word in different cases or forms, in the same connection<sup>51</sup>.

Ennius, *Annales* 493:

Qui vincit non est victor nisi victus fatetur.

Lucilius 1284-1286:

Quis hunc currere eum nos atque equitare videmus,  
his equitat curritque. Oculis equitare videmus:  
ergo oculis equitat.

Furius, *Annales*, quoted by Cruttwell (*History of Roman Literature*, 74):

Pressatur pede pes, mucro mucrone, viro vir<sup>52</sup>.

Seneca, *Medea* 943-944:

MED. Cor fluctuatur. Ira pietatem fugat  
iramque pietas—cede pietati, dolor<sup>53</sup>.

- (13) Polysyndeton, the repetition of connectives of various kinds.

Ovid, *Met.* 1.98-99:

<sup>49</sup>For such phenomena in Plautus, see Dr. C. J. Mendelssohn's dissertation, *Studies in the Word-Play in Plautus* (Philadelphia, 1907).

<sup>50</sup>Compare also Plautus, *Captivi* 859-860; Martial 1.70, 12.39 (quoted below, page 147); Terence, *Phormio* 137-138. Donatus, in his notes on Terence, *Eunuchus* 4-6, 27, 417, calls the repetition of a word with a change of meaning *place*. Quintilian (9.3.68) calls it *ἀνταρὰ κλῆσις*.

<sup>51</sup>Compare Professor George Howe's article, A Type of Verbal Repetition in Ovid's Elegy, *Studies in Philology* (University of North Carolina), 13.81-91; Polypoton in Tibullus and Propertius, by the same author, *Studies in Philology* 14.319-320; Polypoton in the Hexameters of Ovid, Lucretius, and Vergil, by Miss Elizabeth Breazelle, *Studies in Philology* 14.306-318.

<sup>52</sup>Compare Vergil, *Aeneid* 10.361.

<sup>53</sup>Compare also Plautus, *Moss* 248-251; Lucilius 218; Catullus 64.19-21, 78.3-4, 110.4-5; Vergil, *Aeneid* 3.500; Seneca, *Medea* 199-200; *Pervigilium Veneris* 49-52; Claudian, *De Quarto Consulatu Honorii Augusti* 349-350, 530-531. Some pertinent examples from the Greek poets are Aeschylus, *Ag.* 1139-1140; Euripides, *Helena* 194-195, 198, in *Tauris* 198; Homer, *Iliad* 2.362-363; Theocritus 15.8-6, 24-25; Archilochus 65.

non tuba directi, non aeris cornua flexi,  
non galeae, non ensis erant. . . .

Vergil, *Aeneid* 3.490:

Sic oculos, sic ille manus, sic ora ferebat.

Persius 1.36-40:

. . . nunc non cinis ille poetae  
felix? non levior cippus nunc imprimit  
ossa?

Laudant conviviae: nunc non e manibus  
illis,  
nunc non e tumulto fortunataque favilla  
nascentur violae? . . .

2.49-50:

intendit: "I am crescit ager, iam  
crescit ovile,  
iam dabitur, iam iam!" . . .<sup>54</sup>

- (14) Parechesis, a figure in which precisely the same syllables are repeated in successive or closely related words.

Horace, *Serm.* 1.3.121:

verbera, non vereor, cum dicas esse pares res. . .<sup>55</sup>

Juvenal 10.122<sup>56</sup>:

O fortunatam natam me consule Romam!

Martial 12.39:

Odi te, quia bellus es, Sabelle.  
Res est putida bellus et Sabellus.  
Bellum denique malo, quam Sabellum<sup>57</sup>.  
Tabescas utinam, Sabelle belle<sup>58</sup>.

- (15) Adnominatio. Leo, in his *Analecta Plautina* II<sup>59</sup>, in discussing the figures of speech in Plautus, calls general repetition, that is, repetition employed without any striving after rhetorical effect, adnominatio<sup>60</sup>. Examples of adnominatio, in Leo's sense of the term, occur, of course, in great numbers. It is hardly worth while to cite illustrative passages.

- (16) Alliteration. This figure—involving the repetition of an initial letter—properly has no place in the present paper. However, a few notable instances may be quoted.

<sup>54</sup>Examples of this type of iteration are so numerous that it seems hardly necessary to add references here.

<sup>55</sup>Compare Servius on *Aeneid* 2.27, *Doris castra*: Mala est compositio ab ea syllaba incipere, qua superius finitus est sermo; nam plerumque et cacemphaton facit, ut hoc loco. It may be remarked that this is very common in Plautus (especially in Lindsay's text).

<sup>56</sup>This verse is regarded by many editors as spurious. I use it to illustrate my point, not to enter the controversy.

<sup>57</sup>This is an instance of paronomasia (see above, footnote 50).

<sup>58</sup>Compare also Plautus, *Moss*, 185; Vergil, *Aeneid* 7.56; Ennius, *Annales* 289; Terence, *Phormio* 374; Catullus 31.1, 63.50; Euripides, *Racchantes* 1065, *Medea* 1252, *Hecuba* 168, *Alcestis* 400. Seneca, *Medea* 132-134 may also be cited here. *Funestum*, in line 134, echoes *funus ingestum*, in line 132.

<sup>59</sup>Göttingen, 1898.

<sup>60</sup>Put compare Quintilian 9.3.66: Tertium est genus figurarum, quod aut similitudine aliqua vocum aut paribus aut contrariis convertit in se aures et excitat. Hinc est *παρονομασία*, quae dicitur adnominatio. Ea non uno modo fieri solet sed ex vicinia quadam praedicti nominis ducta casibus declinatur: ut Domitius Afer pro Domitilla, mulier, omnium rerum interit, in omnibus rebus infelix. Et cum verbo idem verbum plus significanter subiungitur: Quando homo hostis, homo.

Plautus, *Captivi* 903-905:

ER. Quanta pernis pestis veniet, quanta labes larido-  
quanta sumini apsumedo, quanta callo calamitas,  
quanta laniis lassitudo, quanta porcinariis.

Ennius, *Annales* 359:

nec cum capta capi nec cum combusta cremari.

Lucilius 878:

magno, non magna mercede, magno quod conduxeris.

Vergil, *Aeneid* 1.81:

Haec ubi dicta, cavum conversa cuspidem montem<sup>91</sup>

### III Repetition for Metrical Expediency

(a) To bind together parts of lines, lines, or stanzas.  
Ausonius, *Mosella* 106:

quaque per Illyricum, per stagna binominis Istri . .

Catullus 64.285-296:

Confestim Penios adest, irridantia Tempe,  
Tempe, quae silvae cingunt super impendentes.

Seneca, *Medea* 127:

MED. si quod Pelasgae, si quod urbes barbarae . .

Lucretius 5.332-333:

quare etiam quaedam nunc artes expoliuntur,  
nunc etiam augescunt; nunc addita navigiis sunt. . .

Vergil, *Aeneid* 7.75:

regalesque accensa comas, accensa coronam. . .

Horace, *Carm.* 1.2.3-5:

dextra sacras iaculatus arces  
terrui urbem,  
terrui gentes, grave ne rediret . . .<sup>92</sup>

Statius, *Silvae* 1.2.22:

tu modo fronte rosas, violis modo lilia mixta . . .<sup>93</sup>

(b) Repetition of a refrain. This device is capable of producing, or at least of emphasizing, many varied rhetorical effects (exultation, humor, pathos, intensity, etc.), besides serving the purpose for which it is most naturally employed, namely, the creation of a sort of break in the verse preparatory to the introduction of a new subject, or of a new phase of the subject already in hand<sup>94</sup>.

Compare e.g.

Vergil, *Bucolics* 8.21, 25, 31, etc.:

Incipe Maenalius mecum, mea tibia, versus.

8.68, 72, 76, etc.:

Ducite ab urbe domum, mea carmina, ducite Daph-  
nim.

<sup>91</sup>Compare also Vergil, *Aeneid* 1.55, 124, 3.534, 8.679; Ennius, *Scenica* 125, 298, *Annales* 109, 463; Aeschylus, *Ag.* 1430; Sophocles, *Oed. Tyr.* 371; Euripides, *Iph. in Tauris* 765. Some other examples of alliteration will be found under the head of freak repetition, below, page 149.

<sup>92</sup>Mr. Page, in his note ad loc., remarks: "Horace is extremely fond of thus connecting stanzas or sentences by repetition of an emphatic word. He avoids if possible coupling sentences together mechanically with such words as *et*, *scm*, *enim*, etc."

<sup>93</sup>Compare also Horace, *Carm.* 1.3.25-29, 1.5.9-10, 2.4.2-5; Vergil, *Aeneid* 2.150-151, 4.182-183; Seneca, *Medea* 107-108, 478-481, 771-778; Tibullus 2.6.51-53, 3.5.9-13; Propertius 3.13.23-24; Statius, *Silvae* 1.2.43-44; Pervigilium *Veneris* 23-24, 65; Claudian, *De Raptu Proserpinae* 191-192; Sophocles, *Philoctetes* 663-665; Euripides, *Iph. in Tauris* 984.

<sup>94</sup>Repetition of a refrain corresponds, in a general way, to the interludes sometimes played between stanzas of a song.

Catullus 61.4-5, 39-40, etc.:

. . . o Hymenae Hymen,  
o Hymen, Hymenae.

64.327, 333, 337, etc.:

currite ducentes subtegmina, currite, fusi.

Epistula Didonis ad Aeneam 42-43, 47-48,  
etc. (Poetae Latini Minores IV, pages  
271-277):

. . . sua taedia solus  
fallere nescit amor: . . .

100-101, 105-106, etc.:

. . . cui digna rependes,  
si mihi dura paras<sup>95</sup> . . .

### IV Unusual Forms of Repetition

(a) The parody of repetition.

We have already had occasion to note the effectiveness of repetition as a humorous device (page 141). Not a few poets have thus turned it to good account in making sport of their fellow-poets, and often, simply, in parody for its own sake. The first of the parodists was Aristophanes, who took keen delight in laughing at Euripides's fondness for iteration. Note, for example,

Thes. 914-916:

λαβέ με λαβέ με πόσι, περίβαλε δὲ χέρας,  
φέρε, σε κόσω. Ἀπαγέ μ' ἀπαγ' ἀπαγ' ἀπαγέ με  
λαβὼν τάχυν πάν<sup>96</sup>.

Birds 539:

πολὸν δὴ πολὸν δὴ χαλεπώτατος λόγους ἤνεγκας . . .<sup>97</sup>

Lucilius 354-355:

scribemus 'pacem', 'placide', 'Ianum', 'aridum',  
'acetum',

'Apes' Apes Graeci ut faciunt. . . .<sup>98</sup>

Martial 9.11.14-15:

sed Graeci, quibus est nihil negatum  
et quos 'Apes' Apes decet sonare<sup>99</sup>.

Professor C. Alphonso Smith, on pages 21-22 of his *Repetition and Parallelism in English Verse*, quotes a fine anonymous parody of Ronsard's style, which may well be given in extenso here. "It occurs", says Professor Smith, "in Tarlton's *News Out of Purgatory* (1590), and is headed, 'Ronsard's Description of his Mistress'":

Downe I sat,

I sat downe,

Where Flora had bestowed her graces:

<sup>95</sup>Compare also Catullus 61.64-65, 69-70, 74-75, 61.91, 92, 96, etc., 61.120-121, 140-141, etc., 62.5, 10, 10, etc.; Pervigilium *Veneris* 1, 8, 12, etc.; Aeschylus, *Ag.* 121, 139, 150; Theocritus 1.64, 70, 73, etc., 1.127, 131, 137, 142. Poe's *Raven* and Tennyson's *May Queen* may also be cited here. The treatment of the refrain in Goethe's *Mignon* is very unusual and striking. Indeed, it may be said that, with the exception of the Sicilian triad and their followers, the use of the refrain is more characteristic of the German poets than of any others, of any time or country.

<sup>96</sup>Compare Euripides, *Iph. in Tauris* 137-138, and Professor Bates's note ad loc.

<sup>97</sup>Compare Euripides, *Alcestis* 442, and Earle's note ad loc.

<sup>98</sup>Compare Homer, *Iliad* 5.31.—On changes in vowel and syllable quantity in repetition, see Repetition, 78-79. For other examples of parody in Greek and Latin Poetry, see Aristophanes, *Frogs* 209-210, 220, etc., 1286, 1288, etc., 1314; Plautus, *Most.* 599-606, 610-612.

Greene it was,  
It was greene,  
Far passing other places:  
For art and nature did combine  
With sighs to witch the gasers eyne.

There I sat,  
I sat there,  
Viewing of this pride of places:  
Straight I saw,  
I saw straight,  
The sweetest fair of all faces:  
Such a face as did containe  
Heavens shine in every veine<sup>68</sup>.

(b) Freak repetition.

I refer, in this caption, to that particular form of repetition which finds its *raison d'être*, not in the desire of the writer to produce any effect of emphasis, or any rhetorical effect, but in his effort to create by repetition a poem, stanza, or line either of peculiar appearance, or, if read aloud, of peculiar musical sound<sup>69</sup>. Some examples follow.

Hadrian's verses (Poetae Latini Minores IV, pages 111-112, Section 123, 1-8):

Ut belli sonuere tubae, violenta peremit  
Hippolyte Teuthranta, Lyce Clonus, Oebalon Alce,  
Oebalus ibat equo curru, Clonus, et pede Teuthras.  
Plus puer Teuthras, puer Oebalus, at Clonus heros.  
Figitur ora Clonus, latus Oebalus, ilia Teuthras.  
Iphicli Teuthras, Doryeli Clonus, Oebalus Idae;  
Argolicus Teuthras, Moesus Clonus, Oebalus Arcas<sup>70</sup>.

Ennius, Scenica 56:

Mater optuma, tu multo mulier melior mulierum. . .

Lucilius 110-111:

verum haec ludus ibi susque omnia deque fuerunt,  
susque haec deque fuere inquam omnia ludu' iocusque  
Persius 3.84:

de nihilo nihilum, in nihilum nil posse reverti<sup>71</sup>.

Perhaps the best example of freak repetition to be found in Latin poetry is Ennius, Saturae 59-62:

Nam qui lepide postulat alterum frustrari  
quem frustratur, frustra eum dicit frustra esse.  
Nam qui sese frustrari quem frustra sentit,  
qui frustratur is frustra est, si non ille est frustra<sup>72</sup>.

(c) Careless and inartistic repetition (tautology<sup>73</sup>).

Even the greatest poets have been guilty of this unfortunate type of repetition, as a few examples will show.

<sup>68</sup>Compare also Shakespeare, *Midsummer Night's Dream* 5.1.171-178.

<sup>69</sup>Mr. Vachel Lindsay has attempted, in a number of his poems, to write lines and stanzas that will sing themselves, if I may use such an expression. See especially General William Booth Enters into Heaven (in the volume of that name, New York, 1916). The Congo, The Santa Fe Trail, The Firemen's Ball (in the volume called The Congo, New York, 1916). Compare also the introduction to the latter book. It may be said that the effectiveness of all these interesting poems depends largely upon repetition.

<sup>70</sup>These lines are the only example I have been able to find of antimetathesis, a figure in which the members of an antithesis appear in inverse order.

<sup>71</sup>Compare Lucretius 1.205.

<sup>72</sup>Compare also Ennius, Scenica 234-236, 240; Martial 2.41.1-5, 7.43. 9.88. 9.97; In Laudem Solis (Poetae Latini Minores IV, pages 434-437, lines 38-60); the verses of Vopiscus and Florentinus, quoted above, page 140; Aeschylus, Ag. 1072-1073, 1076-1077; Homer, Iliad 23.116; Shakespeare, Hamlet 2.2.96-104, Sonnet 135.

<sup>73</sup>With the general decline of poetic power that marks the Silver Age, and the days that succeeded it, goes also a decline in the power to handle repetition with skill and effectiveness" (Repetition, 42). There are, of course, exceptions, notably Martial.

Lucretius 4.416-419:

despectum praebet sub terras inpete tanto,  
a terris quantum caeli patet altus hiatus;  
nubila dispicere et caelum ut videre videre  
cetera mirando sub terras abdita caelo.

Vergil, Aeneid 2.510, 515:

circumdat nequiquam umeris, et inutile ferrum

Hic Hecuba et natae nequiquam altaria circum. . .

If *nequiquam* were repeated several times, to picture despair or tragedy, the effect would be good; but in this passage Vergil certainly seems to have used it inadvertently in line 515.

Juvenal 5.90-91:

propter quod Romae cum Boccare nemo lavatur,  
quod tutos etiam facit a serpentibus atris.

Line 91 is not found in the Codex Pitheaeus and is regarded by many editors (Iahn, Ruperti, Weber, Heinrich, Mayor, Anthon, Hardy, Maclean) as spurious, or at least doubtful. The repetition of *quod* is one of the reasons advanced for the rejection of the line.

Messrs. Haskins and Heitland, in the introduction and notes of their edition of Lucan<sup>74</sup>, criticize him frequently for careless iteration<sup>75</sup>. Two examples may be cited here.

Pharsalia 6.257-259:

armis, Scaeva, tuis, felix hoc nomine famae,  
-i tibi durus Hiber aut si tibi terga dedisset  
Cantaber exiguis aut longis Teutonius armis.

Let us at least give Lucan due credit for *si tibi*. Mr. Haskins (who is responsible for the notes in this edition) does not; he mentions only *armis*.

8.194-196:

torsit et in laevum puppim dedit, utque secaret  
quas Asinae cautes et quas Chios asperat undas,  
hos dedit in proram, tenet hos in puppe rudentes<sup>76</sup>.

Mr. Haskins notes here only *dedit*, neglecting the repetition in *puppem*. . . *puppe*, *hos*. . . *hos*, *in*. . . *in*, *et*. . . *et*.

(d) Unconscious repetition.

Reference was made above (footnote 2) to Professor Cook's article on unconscious repetition. So far as I am able to learn, he alone has discussed this phase of the subject. A paragraph in his paper (The Classical Review 16.264) is pertinent at this point:

Does not the principle of word-persistence go far toward explaining the *conscious* iterations mentioned at the beginning of my article? What, for example, are alliteration and rime but the partial persistence of a word once used? . . . Taking a broad view of the matter, we may assert that an expression once used tends to perpetuate itself in whole or in part, and that this perpetuation is in the first instance subconscious. . . It is frequently impossible to tell whether in any given case an iteration was subconscious and

<sup>74</sup>G. Bell and Sons, London, 1887.

<sup>75</sup>Repetition 2.31.

<sup>76</sup>Compare also Vergil, Aeneid 4.162, 168 (*Troiana*), 6.900-901, Bucolics 3.3. 5 (*ois*); Lucretius 6.777-781 (*multa, multae*); Juvenal 10.98, 101; Persius 2.53-50 (*aurum, aurum*); Silius Italicus 1.517, 519, 3.425-426; Ausonius, Mosella 258-265 (*aurum, aurum, aurum*); Lucan, Pharsalia 1.25, 27, 5.546, 548, 7.157, 160, 512, 514; Sophocles, Philoctetes 265, 267, Antigone 73, 76 (see Jebb's note ad loc.); Oed. Col. 551, 554 (see Jebb's and Shuckburgh's notes, ad loc.).

unintentional or conscious and deliberate<sup>7</sup>. But Art copies Nature, and the tricks of rhetoric certainly rest on some psychological foundation.

On page 148 he says:

My contention, then, is that verbal iterations occurring in first-class literature, when not due to self-quotation of an obviously intentional kind, should be regarded as subconscious.

Leo would probably have called this subconscious repetition *adnominatio* (see above, page 147).

Professor Cook's theory that "word-persistence" is the foundation-stone of iteration is interesting, but he hardly makes it convincing to me. Indeed, I cannot help feeling that this question must always remain a matter of opinion with the reading public, and that, to arrive at an absolutely final conclusion, it would be necessary to ask each separate poet whether he repeats words purely to secure emphasis and rhetorical effect, or because a word he has just used persists in his memory until he employs it a second or a third time. I agree entirely with Professor Cook that, in a large number of cases, words are repeated unconsciously because of their persistence in the memory. A large majority of such cases, however, would be classed by most readers as examples of inartistic or careless repetition. Professor Cook is more charitable. But, when a poet deliberately sets himself to the creation of an effect, of whatever kind, by repetition, it seems unnatural to argue that each succeeding iteration is first present subconsciously in his mind, and is then seized on and weighed in the artistic balance before being employed in the verse. The repetition which appears to be unconscious or subconscious usually occurs—if my observation is correct—after the intervention of one or more lines; and, as suggested above, it is hardly to be distinguished from careless and inartistic iteration. Four examples follow.

Vergil, *Aeneid* 4.1, 5:

At regina gravi iamdudum saucia cura

verbaque, nec placidam membris dat cura quietem.

4.13, 15, 22:

Degeneres animos timor arguit. Heu quibus ille

Si mihi non animo fixum immotumque sederet,

solus hic inflexit sensus, animumque labantem.

Statius, *Silvae* 1.6.76, 81:

immensae volucrum per astra nubes,

tollunt innumeras ad astra voces.

Juvenal 10.98, 101-102:

ut rebus laetus par sit mensura malorum?

et de mensura ius dicere, vasa minora frangere<sup>8</sup>.

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<sup>7</sup>Professor Cook, on page 265, states that he regards as unconscious the verbal echoes which Meager and Bury have made so important in their structural study of Pindar.

<sup>8</sup>For other examples, see footnote 76.

## REVIEWS

The Greek Genius and Its Influence: Select Essays and Extracts. Edited by Lane Cooper. New Haven: Yale University Press (1917). Pp. xii + 306. \$3.50.

Professor Lane Cooper's interest in the Classics and his championship of them, especially of Greek, must be known to every reader of THE CLASSICAL WEEKLY. Mention may be made here of his Phi Beta Kappa address, entitled *Ancient and Modern Letters*, of which a partial summary was given in THE CLASSICAL WEEKLY 6.73-74. In 8.178-182 appeared his admirable paper, *The Teaching of English and the Study of the Classics*, which was reprinted and circulated extensively, as a separate pamphlet, by The Classical Association of the Atlantic States. In 11.49-52 appeared his paper, *English Translations of Greek and Latin Classics*, in which he gave an account of a course he has conducted for more than a decade at Cornell University, as part of the work there of the Department of English Literature. It was this course Professor Cooper had in mind when he wrote as follows in the Preface (vii) to the book under review:

This volume appears in response to the needs of one of my classes, and is meant to supply a part of the necessary background for the study of Greek and Latin masterpieces in standard English translations, and to stimulate and rectify the comparison of ancient with modern literature.

The contents of the book are as follows:

Introduction: The Significance of the Classics, Lane Cooper (1-22); I. Shelley<sup>1</sup>, from *Hellas* (23-24); II. John Clarke Stobart<sup>2</sup>, *The Legacy of Greece* (25-33); III. Francis G. and Anne C. E. Allinson<sup>3</sup>, *External Nature in Greek Poetry* (34-46); IV. Milton<sup>4</sup>, from *Paradise Regained* (47-48); V. John Henry Newman<sup>5</sup>, *Attica and Athens* (49-62); VI. Sir Richard Jebb, *The Age of Pericles* (63-76); VII. Arthur Elam Haigh<sup>6</sup>, *The Attic Audience* (77-84); VIII. Maurice Croiset<sup>7</sup>, *The Greek Race and Its Genius* (85-97); IX. August Boeckh<sup>8</sup>, *The Nature of Antiquity* (98-131); X. Abby Leach<sup>9</sup>, *Fate and Free Will in Greek Literature* (132-155); XI. Marjorie L. Barstow<sup>10</sup>, *Oedipus Rex: a Typical Greek Tragedy* (156-162); XII. Ulrich von Wilamowitz-Moellendorf<sup>11</sup>, *The Character and Extent of Greek Literature* (163-167); XIII. Gilbert Murray<sup>12</sup>, *The 'Tradition' of Greek*

<sup>1</sup>Four short extracts, from the Preface to *Hellas*; the Prologue to *Hellas*, 31-43; *Hellas* 682-687, 692-703, *Hellas* 992-1007.

<sup>2</sup>From the *Glory that was Greece*, 1-11. <sup>3</sup>From *Greek Lands and Letters*, 12-31 (see THE CLASSICAL WEEKLY 3.147-148).

<sup>4</sup>4.237-280.

<sup>5</sup>From Newman's *Historical Sketches*, 18-23, 33-46.

<sup>6</sup>A lecture delivered by Jebb, at Glasgow, in 1880, published from his manuscript, after his death, in Jebb, *Essays and Addresses*, 104-126 (Cambridge, 1907).

<sup>7</sup>From the *Attic Theatre*, 275-276, 323-325, 343-348. Haigh's footnotes "have been omitted as of no immediate value here".

<sup>8</sup>A translation, by Professor Cooper, of A. and M. Croiset, *Histoire de la Littérature Grecque*, 1.1-19.

<sup>9</sup>A translation, by Professor Cooper, of Boeckh, *Encyclopédie und Methodologie der Philologischen Wissenschaften*, 263-300.

<sup>10</sup>A modification, with Miss Leach's permission, of her paper, *Fatalism of the Greeks*, *American Journal of Philology*, 36.373-401.

<sup>11</sup>A slight modification of a paper originally published in THE CLASSICAL WEEKLY 6.7-4.

<sup>12</sup>A translation, by Professor Cooper, from Die Griechische und Lateinische Literatur und Sprache, 1-4 (in Die Kultur der Gegenwart, Teil I, Abteilung VIII).

<sup>13</sup>From the *Yale Review* 2.215-233.



Literature (168-182); XIV. Edward Kennard Rand<sup>14</sup>, The Classics in European Education (183-198); XV. Charles Grosvenor Osgood<sup>15</sup>, Milton's Use of Classical Mythology (199-217); XVI. Samuel Lee Wolff<sup>16</sup>, The Greek Gift to Civilization (218-225); XVII. Thadæus Zieliński<sup>17</sup>, Our Debt to Antiquity (226-242); XVIII. Basil L. Gidderleeve<sup>18</sup>, Americanism and Hellenism (243-260); XIX. Ernest Renan<sup>19</sup>, Paganism (261-268); XX. Gilbert K. Chesterton<sup>20</sup>, Paganism and Mr. Lowes Dickinson (269-277); XXI. Browning, from Old Pictures in Florence<sup>21</sup> (278-280); Bibliography (281-286); Index of Proper Names (287-306).

As already indicated by the quotation given above from the Preface, Professor Cooper prepared this volume with definite reference to the needs of his class, in which the masterpieces of Greek and Latin literature and the principles of their composition are studied in translations. The following further quotation from the Preface (viii) will help to make clear the ideas that lay in his mind during the preparation of this book:

... The most important of all the selections, the keystone of my arch, is my translation from Boeckh's *Encyclopädie und Methodologie der Philologischen Wissenschaften*. No apology need be made for the length of this extract from a book of extraordinary significance in modern classical scholarship, but one that is sadly neglected by our day and generation. The selection may not offer easy reading, for Boeckh makes heavy demands upon the translator, yet to the judicious student it will serve as a touchstone for the worth of other characterizations of antiquity. . . .

As for the order, an attempt has been made, where possible, to let one selection lead up to another, sometimes by a more superficial, sometimes by a deeper, association of ideas. In general, the sequence is this. We pass from the external environment of the Greeks to a characterization of the race, and of Athens at the zenith of its power. Then come three intermediate selections (from Professor von Wilamowitz-Moellendorf, Professor Murray, and Professor Rand), representing the links between the ancient and the modern world. And finally, beginning with Dr. Osgood's remarks on Milton's use of classical mythology, we have a series of essays and extracts more directly concerned with modern times and the surviving element of antiquity. It will be found, however, that virtually every writer here included has dwelt with some force upon the relation of Greece to the modern era or our own day. An occasional reference to Rome and Latin literature, as intermediary between Hellenism and modern times, could not be avoided—nor has there been any desire to avoid it, in the Bibliography or elsewhere. Even so, the title of the book does not improperly indicate the contents.

<sup>14</sup>This paper may be found in *The School Review* 18.441-459, and in F. W. Kelsey's *Latin and Greek in American Education*, 269-282 (see *THE CLASSICAL WEEKLY* 5.98).

<sup>15</sup>From Osgood, *The Classical Mythology of Milton's English Poems* x-xxiii. This dissertation is No. VIII of *Yale Studies in English*.

<sup>16</sup>The major part of an article which appeared in *The Nation* (New York), April 7, 1910, as a review of J. P. Mahaffy, *What Have the Greeks Done for Modern Civilization?* (see *THE CLASSICAL WEEKLY* 3.220-221).

<sup>17</sup>From Zieliński, *Our Debt to Antiquity*, 1-29 (translation by H. A. Strong and H. Stewart).

<sup>18</sup>From Hellas and Hesperia, or *The Vitality of Greek Studies in America*, 87-130 (see *THE CLASSICAL WEEKLY* 4.65-66).

<sup>19</sup>A translation by Professor Cooper, of Renan, *Nouvelles Études d'Histoire Religieuse*, 14-30 (a review of Alfred Maury's *Histoire des Religions de la Grèce Antique*, I).

<sup>20</sup>From Chesterton, *Heretics*, 153-170.

<sup>21</sup>Stanzas 11-20.

In the Introduction (2) Professor Cooper defines a 'dead language' as

one that some persons are too indolent to learn—or, when they attempt to learn it, they find their spirits running bankrupt. . . . Lacking some measure of vitality or sensitiveness, they desire, as they say, to study the things of the present.

But what is the present? For the individual, says Professor Cooper, it is "so much of human experience as he may at any moment revive within himself". The present is thus (2)

either a line without breadth, or it is a tract as extensive and as full of life and meaning as the insight of the student can make it. The only real limit is the measure of his sympathy. He fills the present with life and meaning by a study of the past.

For the ends of a preliminary education, our author continues, some periods have shown a more abundant life than others. Since no one could examine all the records of the past, or even all the main records of the past, there is need of selecting parts or periods of civilization for intensive study as especially deserving it. Believing that it is (3)

the function of humane study to provide mankind with a self-perpetuating and ever more exalted ideal, of human life, and thus to make life more and more abundant.

Professor Cooper selects as the century that first demands the attention of serious students the century embracing the life of Christ and the lives of his immediate followers; of that period the New Testament is the chief document. Next in importance, Professor Cooper sets the thirteenth century, the age of Dante. As third in order of importance he sets the representative age of classic literature, the hundred years or so from Pericles to Alexander (3-4).

Turning now to essay his portrayal of the Greek spirit, Professor Cooper begins as follows (6):

The Greeks were the most versatile and evenly developed race that Nature has yet brought forth, our American stock not excepted. They had seemingly the most diverse powers, both intellectual and artistic, which were held in equipoise by a most unusual capacity for checking wayward impulse. . . . the fundamental Hellenic traits are neither many nor one, but three: direct vision, a high degree of sensitiveness, and an extraordinary power of inhibition. Homer and Sophocles saw clearly, felt keenly, and refrained from much. Their power of inhibition enabled the Greeks to look long and steadily at every object, great and small, from the structural features of the landscape, the mountains and the clouds, to man both as an individual and in combination with others of his kind, and from man to the wasp and the frog and the meanest flower that blows; and their sensitiveness made the impression distinct and permanent. As a result, they learned to see parts as parts, and the relation between them, and wholes as wholes, with the relation between part and whole. This accounts for their discovery of order and organization in the world about them—in what they termed the cosmos; it accounts also (if genius can be explained) for their own constructiveness—for the perfection of their architecture, and for the architectonic qualities of their prose and poetry. What they conceived was distinct and orderly, like

the cosmos itself; hence what they executed, whether temple or epic poem, had the finished structure of a living organism: every detail was subordinate to the functions of the whole. Thus the deed of horror, the slaying of Aegisthus at the hand of Orestes, was subordinate to the total effect of the tragic story; the frieze of the horsemen was contributory to the general but distinct effect of the Parthenon; and the worth of the individual was measured by his service to the State. But the State itself was a being, so to speak, like an animal of a higher sort, whose function was to live the life of reason, contemplating and realizing justice and truth, which were divine. Wherever they looked, these sensitive men saw life, divine, distinct, and orderly.

Naturally, in view of what has just been said, Professor Cooper finds that the Greeks were religious (7-9). In the intellectual sphere, they made fine, yet clear and true distinctions, between ideas, and between objects in the world about them; all this has led (9) to their superiority in the mental, moral, and political sciences.

It cannot be gainsaid that in the one article of disciplining the human body, and perfecting the human form, they set a standard which no nation since, nor any part of it, has equaled, or is likely soon to equal. The indubitable sign of this excellence is their sculpture.

On pages 10-11 Professor Cooper expresses the view that modern scientists—ornithologists, entomologists, zoologists, psychologists—may learn much from the Greeks, particularly Aristotle. From the latter, aside from important facts, we moderns may learn the habit of exact personal observation, the method of research, and

a sense of the relation of every part of science to the whole, and a recognition of the fact that, while any science may at any time be subservient to any other, even the higher to the lower, still some sciences in the long run are subordinate. A knowledge of the habits of birds and fishes, for example, is less important than a knowledge of the characteristic actions of men.

This brings Professor Cooper (11) to the last trait of the Greeks that needs remark, their scientific interest in human conduct, which, with their profound belief in a First Cause, determined their attitude to human life(11):

With their habitual thoroughness, then, the Greeks observed and classified the various types of men, and the ways in which men act, individually as well as in combination, and in the different periods of life. The powers of men, resulting in right action and happiness, they called virtues, and the characteristic lapses from the normal, resulting in imperfect action and absurdity or ruin, they called vices. They thus built up, as we find in the *Ethics*, *Rhetoric*, and *Politics*, of Aristotle, and in the *Characters* of Theophrastus, a thorough-going science of the types and ages of men, of their virtues and vices, and of the several species of organization that arise when families combine to form states. They described youth, or the magnanimous man, or the coward, or a democracy, with the same precision we use, and they too used, in describing the natural history and physiology of a plant. The thing is

defined, and its mode of action explained. So in the *Rhetoric*, Aristotle analyzes the qualities of youth, old age, and middle life, because the public orator will have men of each sort in his audience, and must know what kind of argument will gain or lose their votes. So in the *Ethics*, with scientific objectivity, he represents the man of perfect virtue, the norm or standard by which other men are to be judged. So in the *Characters*, Theophrastus exhibits the nature and activity of The Flatterer, The Surly Man, The Boor, and so on, some thirty types in all, who depart from the standard set in the *Ethics*, treating them as dispassionately as if they were flowers. From what I can learn, there has been no comparable body of systematic knowledge produced upon this subject since the Middle Ages, and none on any part of it that is not copied either from Greece, or, if to some extent original, inferior to the work of Aristotle and Theophrastus as a guide to the individual in studying himself, or to the leader in studying his fellows.

Professor Cooper proceeds next (12-19) to give in translation a few passages of Greek literature which, in his judgment, serve to illustrate at least a part of what has been said in his Introduction, because they represent, either directly or by contrast, the Greek ideal of humanity—that human ideal which, in spite of its limitations, still makes the Classics worth our study. Finally (19), he glances at the relation which the study of the Classics bears to the interpretation of modern literature. He thinks that the simplest way to obtain a glimpse of this important topic is to read a few lines from

a modern poet who, in the directness of his vision, in his sensitiveness, and in the quality of self-restraint, is very close to the Greek spirit. But the lines of Wordsworth's *Character of the Happy Warrior* have another quality in addition, and betray a gentleness of heart which is not ancient, but modern.

In this volume, plainly, Professor Cooper has put together a large body of material which will be of service not only to the immediate audience he had in mind, but to those who can read and interpret the Greek masterpieces for themselves in the original. It is a pity that the Yale University Press felt it necessary to attach so high a price to the book. I fear that books at \$3.50 per volume are not likely to help the Classics very extensively.

C. K.

#### A CORRECTION

In my notice of Professor Greene's book, *Hints and Helps for Students of Latin* (THE CLASSICAL WEEKLY 12.105), I wrote as follows: "Some, if not most, of the examples through the book, are made up by the author, often enough, to be sure, on the basis of actual Latin passages". Professor Greene is afraid that this remark may make on some people an unfortunate impression. He writes: "The fact is, that with the exception of a few brief examples, such as those in Sec. 35, a and 50, a, the sentences are from Latin writers verbatim et literatim, mostly from Cicero and Caesar. I omitted references for fear that students who prefer to 'ride' would waste time hunting out the translations in their trots".

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All persons within the territory of the Association who are interested in the language, the literature, the life, and the art of ancient Greece and ancient Rome, whether actually engaged in teaching the Classics or not, are eligible to membership in the Association. Application for membership may be made to the Secretary-Treasurer, Charles Knapp, Barnard College, New York. The annual dues (which cover also the subscription to THE CLASSICAL WEEKLY) are two dollars. The territory covered by the Association includes New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia. Outside the territory of the Association the subscription price of THE CLASSICAL WEEKLY is two dollars per year. If affidavit to bill for subscription is required, the fee must be paid by the subscriber. Subscribers in Canada or other foreign countries must send 30 cents extra for postage.

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Single copies, 10 cents. Extra numbers, 10 cents each, \$1.00 per dozen. Back Volumes, Volumes 1-11, \$1.50 each.

Printed by W. F. Humphrey, 300 Pulteney St., Geneva, N. Y.

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